

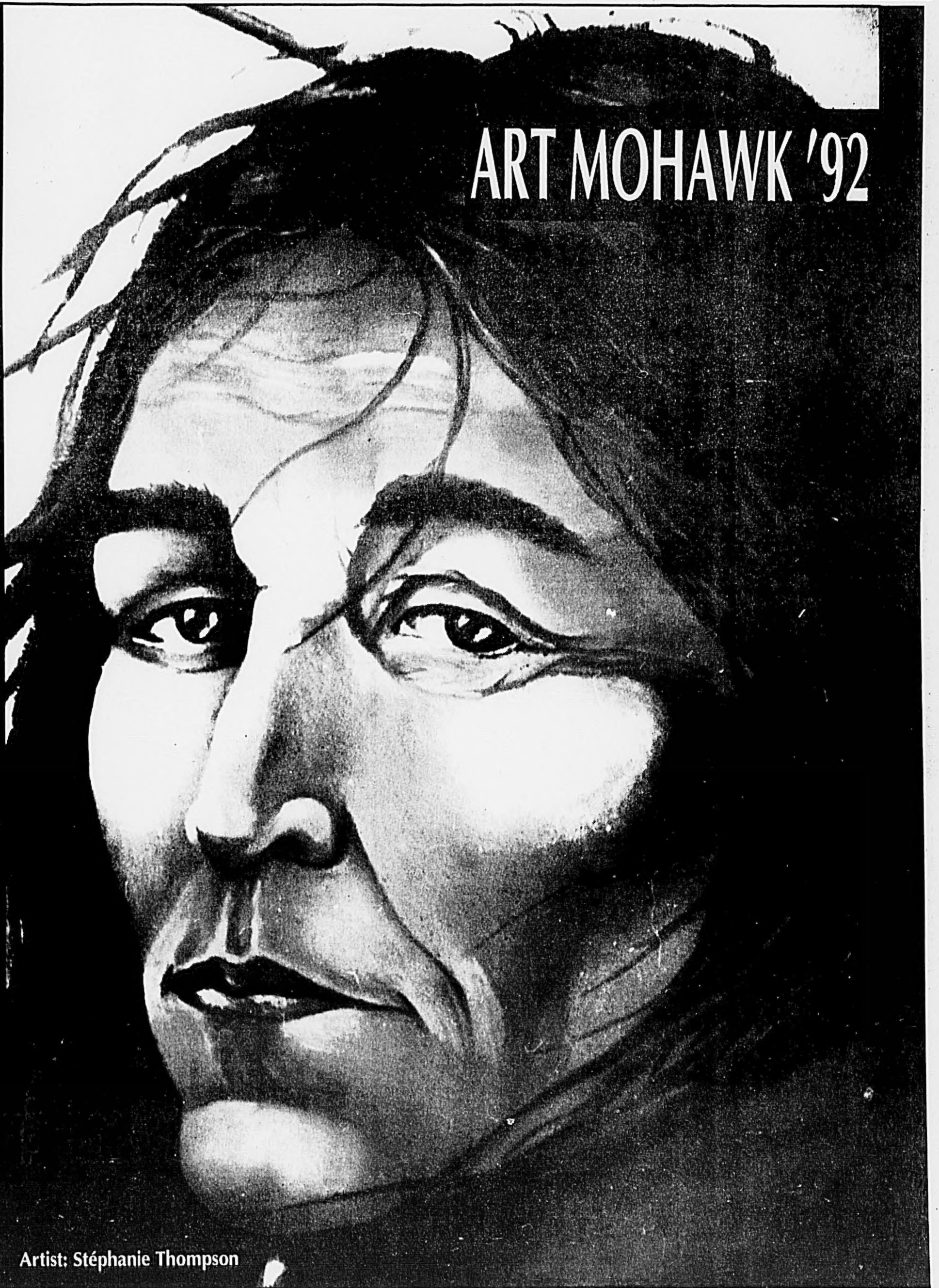
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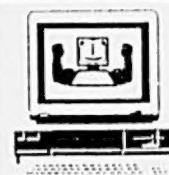
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Art Mohawk reflects strong message

by Michael Kaiser

Sixty Mohawk artists are displaying their works this month at an exhibition designed to recognize their contribution to the art world and challenge negative images of their nation created by the media.

The exhibit, entitled Art Mohawk 92, is the largest of its kind ever in Québec. It opened last week, and was attended by several hundred art enthusiasts, along with many of the artists themselves.

"Art is a message to bring people together," Mohawk elder John Cree remarked to the audience, suggesting that it could be used to counteract the antagonistic images created in the media.

He said he was pleased to see the diversity of the artists' works, which reflect the complexity of the Mohawk Nation. They range from traditional images to contemporary political issues.

In one painting, he said, he could see the image of the Creator. In another, "I was reminded of the summer of 1990."

Ernie Benedict, another Mohawk elder who spoke at the opening, echoed similar sentiments when he said, "Some are works of beauty, while others reflect a strong message," presumably of struggle.

Art Mohawk 92 arises from the realization of Mohawk artists that their work remained largely unrecognized, even in the art community.

Between working or studying full time, many of the artists felt that they had only enough time and en-



"Founding Fathers" by Donald Hemlock, one of the exhibits at Mohawk Art '92

ergy to produce their own works. This meant that no time was left to organize exhibits, and no one in the art community was approaching them on the possibility of displaying their works, let alone providing the opportunity of selling them.

The energy produced from this mutual realization was channelled into the development of the Mo-

hawk Artist Group, giving individual artists a stronger and more unified voice.

Once organized, the group approached Yves Robillard of the Université de Québec à Montréal, who joined the group to administer the current exhibit.

Mohawk Artist Group coordinator Linda Deer said she was

pleased with the attendance and reaction. She said that it is important to remind people that the Mohawk Nation has much more to contribute than what the media represent. Art is one way to do this.

The opening also included the presentation of the Korean National Tae Kwan Do team, who are currently participating in a Korea/

Mohawk national exchange programme. They were followed by the music and songs of the 1990 formed group who call themselves the "Spirit of the Pines".

Art Mohawk 92 will remain open to the public until January 31. It is being held at Centre Strathearn, 3650 Jeanne-Mance (Tuesday to Friday 12h to 20h, and weekends 12h to 17h).

Tea Party with art, gargoyles and pennies

by Rebecca Conolly

At one end of the room, two performance artists were hammering out a new age/punk music.

But by the door, a large gargoyle sculpture stood perched on a ledge, reading a newspaper.

It was "Tea Party", an exhibit at the Concordia Fine Arts building, described by its publicity poster as "an amazing platform which will provide the opportunity for people from various disciplines to cooperate, interchange and interact."

This show does not limit itself to appealing solely to the sense of sight. I was able to see, hear and touch the art, which made the tour of the gallery an exciting change from passive viewing at more 'prestigious' museums. The collection is diverse, ranging from ceramic sculpture to video art.

One participant in the exhibit is Stephen Slawvey, whose photographic installation "Cents of Injustice" filled a small back room.

Suspended from the ceiling are flat panels containing 15 000 pennies. A series of photos of artists, actors and writers, along with their comments on the homeless, accompany the panels.

In the explanatory notes to his

homeless. And I have done exactly what society has done...nothing."

Another provocative piece is that of Karma Clarke-Davis. Entitled "Modern Times", this five minute video presentation addresses several social problems concerning

women. Clarke-Davis uses the Chaplin silent film style and plenty of satire to create a tragic heroine of modern day society.

The heroine starts her day in a 'typical' house-wife manner: cleaning toilets

(along with some blatant phallic imagery). It ends up with her in the bathtub, and two inches of water over her face.

Clarke-Davis leaves it to the audience to debate the fate of the heroine: "Will she become a casualty of our fast modern times or will she resume her true role in society?" This disturbing Ophelia-like transformation of the heroine leaves one questioning how much the status of women actually has changed in our society.

work, Slawvey says that each cent "represents one living down and out human being who is without proper shelter". Slawvey's goal is to draw attention to the lack of response given to the homelessness crisis.

"I have decided the way to accomplish this was to use the same methodology society would use. I have focussed on the subject: homelessness. I have collected my panel of experts...and have listened to what they have said. I have talked to the

Many other interesting works filled the walls and floor space, including a photo collage puzzle (Hiram Seth Schmerer), a gorgeous frog painting (Mark Zimmerl) and a hanging collage comprised of newspaper, plastic, metal and cloth (Charlotte Turner).

This exhibit offers an excellent opportunity for McGill students,

who do not have the benefit of a Fine Art department, to see what is going on in the world of contemporary, local art.

"Tea Party" continues till Saturday night, 10h-22h tonight and Friday, and 10h to 16h on Saturday. It's at 1395 René-Lévesque, it's free, and you can call 848-7434 for information.

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Art is not a commodity
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Down with Price Tags
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— Tea Party publicity poem

NEWS BRIEF

Columbus noise

CKUT and other community and college radio stations across the country will be devoting next week's programming to First Nations.

The programming is a response to the anniversary celebrations for the coming of Columbus.

"We wanted to give the opportunity to Native people to speak up on different subjects that concern them," said Brigitte Fleury, one of the organisers of next week's campaign.

"We want to expose the hypocrisy behind the whole celebration, and say more about the political

background and what happened to native people," she said.

Over 50 people, both native and non-native, have volunteered to help with next week's programming. Radio talk shows will include discussions of political, social, and environmental issues, including discussions of Native spirituality, and a panel on James Bay II.

First Nations' drama and music will also be featured.

Details of each day's programming will be given from 7-9 am each morning and in messages throughout each day.

— Fiona McCaw

A rolling Oliver Stone gathers myths

by Glen Harris

Decades ago, the Bible was the final authority in American political life. But Oliver Stone has used that new Gideon, the Gallup Poll, to defend his most recent film, *JFK*.

The statistics say that in 1963, 52 per cent of Americans believed that Oswald did not act alone. Last July the figure was 73 per cent, down from a 1976 peak at 81 per cent.

Those suspicions have been stoked over the years by a continuous stream of documentation which suggests that members of the CIA and/or the Mafia organized the assassination.

But as Stone said in an interview before the release of the film, "*The Washington Post* runs on and on and on about glasnost in the Soviet Union and how they're now exposing Stalin's crimes, and yet *The Washington Post* will not discuss, will not even deal in an intelligent fashion with Kennedy's murder in our country."

So when a Hollywood movie tries to put some of these suspicions into pictures, the response is predictably harsh. There's a certain banality surrounding the mass media's treatment of the film. Those who were certain to hate it (*The Washington Post*, *Time*, *Chicago Tribune*) hate it.

Stone's egocentric swagger and "I Am America" rhetoric doesn't help any. And unfortunately, Stone's film has enough inaccuracies to provide ammunition for its establishment critics.

For example, the stirring monologue Kevin Costner gives as District Attorney Jim Garrison, closing the Clay Shaw trial, never actually happened. Garrison was absent from court that day. His assistant made the closing remarks.

Garrison himself is a questionable character. The film *JFK* was based on Garrison's book *On the Trail of the Assassins*, in which he

paints a patriotic self-portrait as an apple-pie chomping American. But others think less of him.

David Scheim, in his book *Contract on America*, cites several connections between Garrison and the Mafia — who Stone absolves of

concluded in a 1978 report that there is strong evidence that Kennedy was assassinated by a group of gunners acting on a well-coordinated plan), plus a former Pentagon employee, photoanalysts, the JFK Assassination Information Centre, an autopsy

Johnson to Marina Oswald.

Of course, one problem was that Stone could not interview 15 key witnesses who testified in the government-sponsored Warren Commission, which made the implausible conclusion that Lee

CIA policies in Africa, included a chapter about the JFK assassination in his latest book, *The Praetorian Guard*. Stockwell provides platter after platter of evidence that the CIA offed the president.

Stockwell claims CIA agents acted in conjunction with the mob (who hated JFK because of his crack-downs on mob activities), Texas oil men (who hated JFK because of his economic policies, explaining the killing's Dallas locale), and anti-Castro Cuban exiles (who hated JFK because he bungled the invasion of Cuba).

When all this information comes into play in a movie, it's not without a price — in this case, a three-hour sit through a movie with Kevin Costner, a lot of talk and a clunky structure. Nonetheless, it is worth the eight bucks for the thought-provoking blur of images, and the insight into the American liberal psyche à la Stone.

The truly weird thing about the movie is that the title character comes off like some kind of cultish father-king to the nation. If only he'd lived, this fantasy suggests, things would have been different.

But in fact, Kennedy presided over numerous military interventions in Latin America, not just the Bay of Pigs. He worked to get Canadian prime minister John Diefenbaker booted out of power in 1963, because he would not bend to JFK's pressure to install nuclear weapons in Canada.

Like Stone himself, *JFK* is a self-righteous film and gets hard to take at times. But its real value is the political mind-melt it will give many faithful Americans — and its added relevance for the current U.S. administration.

Oddly, George Bush is one of the few North Americans over 35 years of age who can't remember where he was when he heard Kennedy had been shot. It makes you wonder...



any guilt in the assassination, coincidentally enough.

But despite Garrison's lack of credibility, Stone used an impressive list of other sources for the film.

He told the *Dallas Morning News* he'd also consulted the House Committee on Assassinations (which

specialist, and several other books on the assassination.

As well, 40 or 50 individuals were interviewed who were either directly or indirectly involved with the events of Nov. 22, 1963. These range from witnesses to police detectives, and form a friend of Lyndon

Harvey Oswald had acted alone. Stone could not interview these people because all 15 were dead within four years of the Commission's inquiry, many in suspicious circumstances.

John Stockwell, a top-level CIA official who resigned in disgust with

A look in the rear-view mirror of films

by Stefan Vema

Part of the job of any responsible film critic is to critically assess the quality of the past year's produce. So, as subjective as possible, a review of the last 12 months of cinema.

First of all, the festivals. If the powers that be would award a trophy for the best festival, this year's crown would certainly go to the Festival of New Cinema and Video. It combined a good promotional campaign with a healthy mix of well-known figures and up-and-coming talent.

As for the content, the *crème* of the so-called avant-garde presented their latest works. Peter Greenaway, Jim Jarmush, Wim Wenders and Atom Egoyan punctuated the 10-day event with appearances. However, my attention focused on

the more obscure titles which would not go on to local release in the near future.

When the lights went out and the curtains were drawn, one film had truly inspired my love for the medium. *Allemagne, Neuf Zero* by Jean-Luc Godard retraced the history of Germany in the movies through the investigating eyes of its protagonist, cult star Lemmy Caution. Mixing film and video images, *Neuf Zero* creates a mosaic of impressions on the state of a unified Germany. Unfortunately, its 62 minute length will prevent it from ever being shown in theatres.

For its part, *The Adjuster* should not be regarded as just another film by Atom Egoyan. We are clearly in the presence of an international talent here. It is a film to be seen, studied, and then seen again.

Another festival that hit the city was the World Film Festival. Believe this veteran critic: the rumours that the festival lacked everything from stars to good films (and even good food) were all true. The two best films were Fellini's *La Dolce Vita* and Antonioni's *La Notte*, both shown as part of a tribute to actor Marcello Mastroianni. But all in all, and without being too harsh on the festival: yawn.

1991 was also the year that executives in L.A. realised that 15% of their clientele was African-American, and that it was high time to show them what was really happening in the hood.

The emergence of Black filmmakers in Hollywood is not a sudden development. Many have been working in the industry unrecognized for years until they were

finally given their chance. Charles Lane was a disappointing example with *True Identity*, but Bill Duke made it worth the wait with *A Rage in Harlem*.

But despite the visual and narrative richness of *Jungle Fever* or the refined tempo of *Boyz n' the Hood*, the best Black movie ever (in my estimation) is *Chameleon Street*. The film portrays a man so confused by his identity that he attempts and almost frighteningly succeeds at being everybody at once — very twisted.

The Rialto was the venue for many new independent films. One of my favourites was the forgotten *Poison* by Todd Haynes. Inspired by French writer Jean Genet, this film merges three different stories. Haynes displays his skills at moving from melodrama to *film noir* to

horror, intercut seamlessly by a documentary.

And speaking of documentaries, this year marked their return from the doldrums of Public Television to theatres everywhere. *Truth or Dare* was a rather banal document on an exciting woman. *Berkeley in the Sixties* was worth it just to hear Bobby Seal explain how the Black Panthers financed their gun purchases by selling the overpriced *Communist Manifesto* to young Berkeley students.

And finally, although I still haven't understood the integration of Henry IV into a road movie, Gus van Sandt's *My Own Private Idaho* is a film of mysterious beauty and power, a film which still eludes me. But even van Sandt himself had to watch it ten times before totally understanding the energy at play.

Sliding with the sex trade

Good Girls/Bad Girls: Sex Trade Workers and Feminists Face to Face
Laurie Bell, ed.,
Women's Press, 1987,
232 pp.,

Prostitutes, strippers. Women who work in the sex trade. They are deviants, whores, victims — dirty, dark, and forbidden.

But who are they really? How do they view themselves? *Good Girls/Bad Girls* challenges how both feminists and society in general have passed judgement, silenced and buried the views of sex trade workers.

"Sex trade workers are demanding that their experience of sexuality and work be integrated into a feminist vision," writes Laurie Bell, editor of *Good Girls/Bad Girls*.

Bell has collected a series of essays and discussions from a week-long conference sponsored by a public interest group in Toronto. Feminists and sex trade workers discussed the decriminalization of prostitution, the censorship/anti-censorship debates, problems of child prostitution and the popular and feminist images of sex trade workers.

Sex trade workers criticised femi-

nists for their condescending attitudes. Margo St. James, who proudly calls herself a whore, said, "When they slide into their 'Oh, they're all victims, we must save them!' trip, it supports the continued stigmatizing because it's patronizing and condescending."

St. James calls for reexamination of the status of sex trade workers. "In private, the whore has power. She is in charge of setting the terms for sexual and financial exchange. In public, however, she has absolutely no rights."

Many of the sex trade workers in the book, and some feminists too, want prostitution decriminalized to allow women to do their work safely

and legally. They feel there is a need to set up prostitutes rights groups to protect themselves.

Many women criticized the proposal by Catherine MacKinnon that we must censor pornography because it necessarily leads to violence.

St James said, "To me pornography is an indication, and illustration, certainly not the cause, of the violence."

Some feminists stuck to their guns saying, as does Susan Cole, that "pornography is the practice of presenting sexual subordination for sexual gratification."

We need to listen to the voices of sex trade workers. They have a lot to tell us. Secondly, we must reexamine our own approaches to sexuality, sexual representation and sex work.

This book provides a good starting-point for discussions and thoughts about the sex trade. Pick it up.

— Kristen Hutchinson



Veronica Vera, a co-ordinator of Prostitutes of New York

Racism in Canada in bite-sized pieces

Racism in Canada
Ormond McKague,
Fifth House Publishers, 1991,
230 pp., paper

Maybe it's a result of being raised in front of a t.v., but I like to read things that are short. I like to open a book and find it chopped into small, digestible pieces. I also like catchy titles. So I liked *Racism in Canada*, edited by Ormond McKague, right from the start.

But the similarities stop there: *Racism in Canada*, unlike most t.v., made me think.

The collection is the first in a series called the *Fifth House Reader*, put out by a small Saskatchewan publisher by the same name. The book is extremely good as a basic reference text. Although it cannot cover the entire scope and range of racism in Canada in its 205 pages, the reader gets a surprisingly broad range of topics and experiences.

Ormond McKague has collected articles which examine historical, structural, legal, personal and social aspects of racism. The editor and authors, by and large, manage to avoid trite oversimplification of the issues.

The articles in the collection are all clearly written. They eloquently state opinions and analyses not often encountered in the mainstream. The authors, unlike most academics, openly take sides. They remind the reader that the issues are real

and meaningful, that people live with racism every day, that sometimes it kills them.

Vanaja Dhruvarajan explains the basics about "The Multiple Oppression of Women of Colour". Jo Anne Birnie Danzker's article on "Cultural Apartheids" contains some of the most insightful (and witty) observations I've ever seen by First Nations artists on their place in North American society.

Boyce Richardson explains how the Department of Indian Affairs and Northern Development de-

posed its own minister in order to avoid the sticky questions he raised. Rosemary Brown shares her thoughts on the extent of racism and sexism in Canada, and how we might work to change this. And more.

Except for two pieces, I found the quality of the articles consistent. The first disappointment was Yaacov Glickman's account of the history of anti-semitism, which reads like a 200 page book condensed into 20 pages: informative but jumpy. Also "White Supremists

and Neo-Fascists: Laboratories for the Analysis of Racism in Wider Society", despite the promising title, fails to convincingly explain the link between the extremist groups he studies and the rest of society.

All in all, I found the collection very well put together and effective. Cynic that I am, I was even shocked at some of the things I read. Like the fact that 135 unemployed Chinese men in Vancouver are reported to have died of starvation between 1932 and 1935. They never told me that in Canadian History.

This is the sort of book I'd like to give to the uncle I argue with every Christmas. Just to have him understand why it bothers me so much that drunken Indian is one word for him. Maybe if he read something once in a while. Maybe if it came on t.v....

I also like the idea of supporting small Canadian publishers. So that next year they can publish another reader about important current issues in our society.

— Colleen Lashuk

Staging the playwrights' blues

The Bootlegger Blues: A Play
Drew Hayden Taylor,
Fifth House Publishers, 1991,
paper, 94 pp.

Reviewing a theatrical script as if it were a book is a problem. A theatrical script is not a book. It is the starting point for a cooperative creative project which culminates in a performance before a live audience.

Unlike a novel, a play does not belong in the minds of author and reader, but in the real actions and chemistry of real people in physical space in real time.

With that in mind, I'll proceed to critique *The Bootlegger Blues* by Drew Hayden Taylor, a 30-year-old

Ojibway author whose *Toronto at Dreamer's Rock* was performed at McGill last spring.

The story and conflicts in *Bootlegger Blues* are all spelled out quickly and clearly. The action takes place on an unnamed Indian reserve in Ontario.

Martha is a devout 58-year old Christian who is stuck with 143 cases of Molson Canadian that she does not know what to do with. Her son, Andrew ("Blue") has the hots for Angie (and she for him) but they cannot screw because they are cousins.

Andrew's sister, Marianne, is sick of her husband David's anal-re-

tentive tight-assedness. She has the hots for Noble, a dancer with tight buns.

So there is lots of easy-to-understand conflict: What's Martha gonna do with the beer? How are Andrew and Angie gonna get in the sack together? Is David gonna win his wife back? All resolved by the end of the story — just like any good episode of *The Beachcombers*.

Taylor has actually written episodes of *The Beachcombers* and *Street Legal*, so perhaps his writing style is not so inexplicable.

In fact, the blurb about the author at the back of the book says that Taylor is "currently developing a series for CBC-TV based on the *The*

Bootlegger Blues." That is good news. It will make really good television (and I mean that sincerely and with a good heart).

However, to make this a really good script for live theatre, Taylor has to bend to the medium. His script straddles the lines between novel, play and screenplay.

Taylor writes stuff like: *Again Martha doesn't laugh. Noble isn't charming her as he expected to.* For the reader, this is helpful. For moviemakers, it saves time. For actors and directors, it's interference. The actor in me wants to tell him to let his baby go.

— Jens Köhler

BOOKS BOOKS BOOKS BOOKS BOOKS BOOKS BOOKS BOOKS BOOKS BOOKS

Gulf war sequels you missed

by Daily staff

The date was February 28, the last day of the war in the Gulf. After 109 876 bombing raids by U.S.-led forces on Iraq, the journalists were tired. It was time to go home.

And go home they did. So much so that reports about life in the post-war Gulf have slowed to a mere trickle. A far cry from the screaming page-one headlines issuing the government's latest proclamation about the war.

The *Daily* has compiled a scattering of the more startling information which has drifted out of the Gulf since the war's end, drawn from the mainstream and alternative media.

Act One: Spring

March 9 — The *Globe and Mail's* Business Travel columnist Douglas McArthur reports that the very first group of Canadian "business travelers" has entered Kuwait on a one-day excursion. They are accompanied by then-External Affairs guy Joe Clark.

March 12 — The Red Crescent Society reports that the bodies of several dozen Palestinians, many with signs that they were tortured and killed execution-style, have been found around Kuwait City since the war's end.

At least 4000 Palestinians are held in detention centres in Kuwait, accused of having collaborated with the Iraqi occupiers. The charges in most cases are based on absurd evidence. The *Village Voice* reports one case in which a Palestinian man is sentenced to death for having failed to remove from his car the new license plates which Iraq issued during its occupation of Kuwait.

May 2 — A U.S. Senate committee slams the U.S. government for quashing an attempt by dissident Iraqi army officers to overthrow Saddam Hussein at the height of the war.

The dissident Iraqis had made it clear to U.S. officials that they would bring "decisive force" to the side of the Kurdish rebels then fighting the Iraqi government, but the U.S. refused to support the dissidents, the committee charged. "The United States did not want the popular rebellion to succeed," its report said, and preferred to deal with its old ally Saddam Hussein.

Act Two: June

June 8 — "I don't ever want to kill anybody again," says U.S. Navy Lieutenant Jeffrey Zaun in an interview with the *Fallon Eagle Standard*, in Nevada. Zaun spent 47 days in captivity in Iraq after his bomber was shot down during a mission. "This country didn't get to see the cost of the war. I did."

June 11 — Iraq is at "the brink of famine", reports Sheila Zurbigg, a member of Canadian Physicians for the Prevention of Nuclear War, in an article for the *Globe*.

Daily food rations are between 750 and 1000 calories per person, half the calories required by a five-year-old. Prices of basic foods have ballooned.

One Baghdad hospital reports a tenfold increase in child deaths since

the war. Zurbigg says that by a conservative estimate 100 000 children will die by the end of the year due to the damage of the bombing on the Iraqi economic infrastructure.

June 11 — Kuwait has begun deporting civilians to Iraq. Many of them are Iraqi political exiles who would face peril in the hands of the Iraqi government. Others are

bedoons, members of a group of stateless Arabs who have lived in Kuwait for many years and have only ancestral ties to Iraq. At least 600 are assembled at a Kuwaiti border town, according to a report in the *New York Times*.

Many are expelled against their will.

June 16 — A famine could begin in Iraq in three to four months, says Richard Reid, a top official of the United Nations Children's Fund. Children under two years of age haven't been growing for six to seven months due to food shortages, he says.

June 18 — The *Village Voice* estimates that between 151 000 and 183 000 people were killed in the war or have died since due to malnutrition and other war-related problems. Also, the article notes, less than 10 per cent of the 250 000 bombs dropped by the U.S.-led forces were "smart bombs". The rest were so-called dumb bombs, which missed their targets half the time.

June 19 — A top Kuwaiti official tells the *Jerusalem Report* weekly that his government plans to oust most of the 150 000 Palestinians still in Kuwait. Before Iraq's invasion, about 400 000 Palestinians lived in the country.

Act Three: July

July 9 — A national council is created by the Kuwaiti government as a "first step" toward democracy. Critics call it a "fig leaf" for the continued absolute rule by the country's Sabah dynasty.

July 9 — Kuwait expels 300 more Iraqis.

July 11 — Fifteen people are killed and over 100 wounded in heavy fighting just north of Iraq between Kurdish rebels and Turkish forces. The

Kurdish uprising in Turkey has grown substantially since the war because of Kurdish fears that they have been betrayed by the U.S. Kurdish rebels accuse the U.S. of bombing Kurdish areas during the war, killing at least 3000 Kurds.

U.S. military aid to Turkey, one of its three top recipients of foreign aid, increases substantially after the war.

July 16 — The *Village Voice* publishes an analysis of the fears that Iraq may soon be able to build a nuclear weapon, and suggests that the fears were unfounded. The article suggests that U.S. officials invented the hysteria surrounding the issue in the late fall of 1990 because they needed to firm up waning support for the military build-up.

In five separate columns in the *New York Times* in the fall, columnist William Safire claimed Iraq had crucial technology needed to build a nuke. But the *Voice* quotes a recent article in *The Bulletin of Atomic Scientists*, which says that U.S. officials deny ever seeing any intelligence documents supporting Safire's claims.

The officials "assume the story was launched by Israeli officials, and backed by officials at the U.S. Defense Intelligence Agency who have an interest in motivating the United States to strike Iraqi targets."

July 16 — The *Globe* reports that on an average salary of 50 dinars a week, Iraqis now must pay 19 dinars for a kilogram of beef, up from 14 a week ago and one dinar before the invasion of Kuwait.

July 30 — A report in the *Village Voice* says the U.S. government has tried to muzzle American scientists who tried to report the environmental devastation caused by the war. When researchers in Boulder, Colorado, found soot from Kuwaiti oil fires in clouds overhead in April, the government blocked a press release announcing the discovery.

The *Voice* reports that the total amount of oil-related pollutants from the fires is about 500 000 tons daily — 10 times what is released by all U.S. industries and power plants combined.

Act Four: August and on

August 6 — Iraq asks permission to sell \$1.7-billion worth of oil to buy food and medicine, but is denied.

August 6 — Turkey sends troops into northern Iraq to attack Kurdish rebels there. Helicopters and warplanes attack Kurdish targets in Iraq.

August 7 — Turkey announces it will create a five-kilometre-deep "buffer zone" in northern Iraq to intercept Kurdish rebels.

August 20 — Within two weeks, Turkish security forces arrest 400 Kurds in southeastern Turkey for their political activities.

September 24 — Saudi Arabia announces it will no longer adhere to OPEC rules about how much oil to pump and what price to set. Saudi Arabia has produced far more oil than allowed under its OPEC quota since the beginning of the war, which has driven the price of oil down to the chagrin of other oil-producing countries.

October 11 — Turkish warplanes bomb Kurdish guerrillas in northern Iraq. Three thousand Turkish commandos, backed by more air attacks, cross the border into Iraq the next day to attack the Kurds. Several dozen Iraqi civilians are reported killed in the fighting.

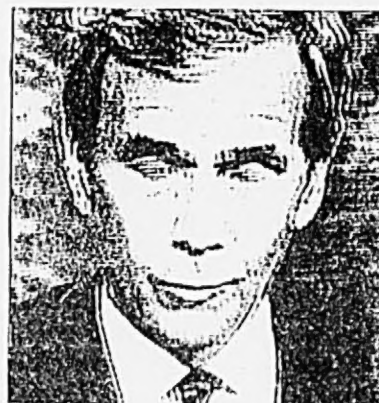
October 25 — Turkey sends 4000 troops across the border to attack Kurds, supported by warplanes and helicopters.

November 21 — Kurdish guerrillas in Iraq announce that a Kurdish attack on Iraqi forces in the northern part of the country left 100 Iraqis dead.

January 9 — An article in the *Gazette* cites a documentary which noted most U.S. war expenditures were reimbursed by Saudi Arabia, Kuwait, Japan and Germany.

U.S. arms makers won \$14 billion in arms contracts from Saudi Arabia last year and many smaller orders from other Middle East countries. Also, American firms will earn another \$20 billion from rebuilding in Kuwait.

On the other hand, many Third World countries suffered from disruptions in trade, the sharp rises in oil prices during the war, and from lost remittances from their citizens who had been working in the Gulf before the war but were forced to leave. The documentary estimated that "40 Third World countries suffered a blow to their economies equivalent on the U.N. scale of disasters to a massive earthquake."



Happy B-day, New World Order



The Gulf links

by Yasmine el Lamai

One year ago today the United States launched its war against Iraq. The war devastated a country of 17 million people, and killed nearly 200,000 of its people, at least half of them non-combatants.

Jawad Scally, a member of the Centre d'Etudes Arabes pour le Développement in Montréal, says the war was an effort by the U.S. to reassert its faltering hegemony in the world.

In an interview with the *Daily*, Scally spoke about the current situation in the region and the peace conference.

Daily: January 17 will be the first anniversary since the United States started the war in the Gulf. What do you think of the war?

Jawad Scally: Since the beginning of the war we've denounced it as a colonial war for the domination of the Middle East. We didn't defend Saddam Hussein because we were aware that his dictatorial regime induces the suffering of the Iraqi people.

The U.S. presented the conflict as a war against dictatorial regimes, for human rights, and for international preservation of rights. But the U.S. intervention was meant only to defend dictatorships such as Saudi Arabia, the United Arab Emirates, Kuwait against another dictatorship, Iraq. There is a contradiction in the fact that the U.S. destroys a country in order to preserve international law.

It's even more clear today that the Gulf war didn't lead to democracy and didn't value human rights. It was not meant to improve the situation.

On the contrary, it worsened it, as we now hear of famine in Iraq.

Why did U.S. attack Iraq?

The United States is facing a new "cold war" that confronts three economic blocs — Europe, Japan, and the U.S. Now, these countries are competing for the domination of the world. Because of this competition it is extremely important for the United States to dominate and control the oil resources of the Gulf.

The oil of the Middle East is not indispensable for direct consumption in the United States because the U.S. has its own sources of oil — domestic production: Canada, Venezuela. But the U.S. also wants to control over the oil sources of its competitors, Europe and Japan.

Don't you think the U.S. could have simply used its economic embargo of Iraq to force it to leave Kuwait?

The United States had many opportunities to use the embargo pressure against Iraq. The U.S. without any doubt could have forced Iraq to leave Kuwait with only the embargo.

But this was not the point of the U.S. intervention in the Gulf. With the embargo alone, the U.S. could not show the world that its force and mastery had prevailed over Iraq. It was the entire anti-Iraq coalition which made the blockade, but it was the U.S. which used its military power in the war.

The U.S. wanted to remind the world of its hegemony in the world because its image of economic and political strength has faded. The U.S. has supported such strongly anti-democratic regimes that America has become despised around the world.

How do you think the U.S. succeeded?

We saw that the American strategy worked when people immediately said, we can't oppose the United States because it is too strong. The Japanese were forced to pay for a war they didn't approve of. They blackmailed the Germans into giving money as well. And the Europeans were later forced to make concessions on their agricultural policies during the GATT

talks. Syria was forced to answer the call to attend a peace conference in Washington which isn't even a peace conference.

The U.S. has certainly recovered some of its power. But a country can't endlessly base its power on its army. The U.S. is undergoing an economic crisis. It is the largest debtor country in the world. Thirty per cent of Americans live under the poverty line.

Twenty years ago, the U.S. didn't need any outside help to fight in Vietnam. But today, the U.S. couldn't have fought the war in the Gulf alone without the financial support from Saudi Arabia and Japan.

What do you think is the link between the current U.S. efforts to hold the peace conference and the Gulf war?

There is an obvious link. There was a promise made to the Arabs during the war that many regional problems will be solved in a peace conference.

But the nature of the current peace conference is not even in accordance with international law. The United Nations was supposed to hold the peace conference, but the U.N. has been marginalized. The PLO was supposed to represent Palestinians in an autonomous delegation, but the Palestinian people don't officially even have their own delegation.

The conference has become a kind of tribunal where Israel goes to be judged by its best friend, the United States.

You seem pessimistic about the conference...

Oh yes, nothing will come out of it. There will only be temporary and superficial solutions offered. What is good is that the whole world can see in this conference who is the aggressor and who is the aggrieved, who wants peace and who doesn't.

For 40 years, Israel has perpetrated the myth that it is a poor little country which wants peace and is persecuted by its neighbours. But now, it is clear that the one who really wants to dominate the other and doesn't want peace is Israel, not the Palestinians.

Do you think that this new awareness will lead to pressure on the United States to find a just solution? What is your prediction?

My perspective on a just solution has been the same since the early 1970s, when the PLO called for two states for the two peoples of the region. Israel must withdraw from the occupied territories and recognize the national rights of the Palestinian people. This conference will not bring that.

The war in the Gulf achieved one thing: the Arab countries like Saudi Arabia, the United Arab Emirates, Kuwait and Morocco decided to normalize completely their relations with Israel, even though Israel still refused to recognize Palestinian rights. These countries will cooperate as allies, in official relationships.

The Kuwaiti leaders are now saying that the war in the Gulf liberated them both from the Iraqi occupation and their own Arabity. They feel themselves more occidental, and the most important thing is to make petrodollars. It shows they don't care at all about the Palestinians.

Do you think Syria will also establish a relationship with Israel?

I am very skeptical about that. I think the core of the problem will remain the Palestinian-Israeli conflict. The Palestinians can't rely on the other Arab regimes because they have all become more subservient to U.S. power since the war. And neither the U.S. nor Israel is ready to recognize Palestine.

Bare Bones on a naked revenge fantasy

by Anik Hahn

Montréal duo Bare Bones will be displaying their own minimalist brand of rhythm and blues at the Terminal Showbar this Saturday night.

"We're Bare Bones because we are very naked in front of an audience — there's nothing to hide behind when it's just the two of us on stage. It's exhilarating," said singer Suzanne Nuttall.

Her passionate vocals combine with Patrick Hutchinson's lean electric and slide guitar to form the Bare Bones style.

"Because it's just the two of us, we can give each other a lot of space... Patrick, who usually carries the rhythm in his guitar, also might play the melody — and I might be rhythm as well as melody in my vocals," said Nuttall.

Bare Bones is grounded in roots music, in the traditions of blues, country and rock and roll.

"I've always had a lot of respect for the blues, because I see it as the major force in music," said Hutchinson.

Hutchinson has been influenced and inspired by a variety of guitar players from the slide guitar master Ry Cooder, to the Rolling Stones, to Chuck Berry, to Hank Williams, and even by the guitar playing on some of the early Elvis records.

And before Bare Bones, both Nuttall and Hutchinson had been members of the reggae funk band, the Urban Bushmen. "Reggae helped me develop the discipline for not filling in space," says Hutchinson.

When other members stopped showing up for practices, "We found ourselves jamming together on old motown tunes and we found that we worked well together. Without the headaches of organizing a large band, we were able to get to the music faster."

Breaking outta jail

Although grounded in these traditions, Bare Bones is by no means contained by them. On their sec-

ond and latest album, *Life Sentence*, you can hear Bare Bones push the boundaries of the blues tradition.

"Unique Beauty" and "Pure Instinct" are examples of blues tunes that venture off the beaten track with non-traditional lyrics.

"Unique Beauty" deals with the blues that come from not meeting up to society's conventional beauty ideals, and it ends in a tribute to self-acceptance.

"Pure Instinct" is what Nuttall calls a "revenge fantasy." The song is her reaction to being harassed by a group of men on the street one evening.

"It's about what you would like to do in such a maddening situation, but are afraid to," said Nuttall. The woman in the song, "who seemed like an easy target that night... pulled a weapon like nobody's business and knocked out every last tooth, she did it with her naked fist."

The simplicity of their music allows Bare Bones to practise in the cheap, low-pressure environment of Hutchinson's kitchen.

"It's great because we feel free to experiment, or, if it's not going well, just talk the night away."

Bare Bones already has another cassette underway, due to come out for International Women's Day. On it you'll find a version of "Merry Christmas, Baby" with revamped lyrics that cheer "Happy Women's Day, Baby".

The title *Life Sentence* is not meant to conjure up images of doom or prison, but to reflect how Nuttall and Hutchinson are feeling about their music.

In Bare Bones, they've both found an enthusiasm for music they can't escape. "We're in this for the long run," said Nuttall.

(Bare Bones will be appearing at Terminal (1635 Ste-Catherine ouest) this Saturday at 22h. The show costs \$5 and Mother Sun will be opening.)



Cinéma Parallèle

Some indie cinema with your café au lait?

by Jon O'Brien

The beauty of Cinéma Parallèle is that it defies the traditional definition of cinemas.

Parallèle was founded as an outlet for independent filmmakers whose work is often more subtle than mass audiences would like, and without 'blockbuster' appeal.

The goal of Cinéma Parallèle is to promote independent films that can't be found elsewhere, especially by independent Québécois filmmakers. It gives these films much-needed publicity and provides them with an environment in which to flourish.

Parallèle does feature some traditional megamovies, but usually



by people who come out of the independent tradition — Spike Lee's *Jungle Fever*, for example.

Cinéma Parallèle was founded

as the Centre du Film Underground in 1967, and has played a role in the development of many Montréal film festivals.

Festivals are an integral part of most cinemas in Montréal, and Parallèle offers its share. In 1991, Parallèle played host to seven festivals, including the annual Montréal International Festival of New Cinema and Video.

Along with the 1992 edition of the New Film festival in October, the coming year will see the Parallèle host a celebration of 100 years of filmmaking, as well as its own 25th anniversary festival, and four or five other mini-festivals that come its way.

The limitations of a small budget inhibit the liberty of a cinema like this one. Parallèle hopes to find funding from one major contribu-

tor in order to promote their films more successfully.

Competition with the other major cinemas in Montreal makes movie promotion and selection vital to Parallèle's future. The cinema provides for those who appreciate the independent movie market and films which don't reflect the usual messages beamed to the 'mass' public.

The café in front of the cinema, Café Méliès, provides a meeting place for cinemagoers, to sit and sip before or after the movie. The combination of café and cinema may appear novel, but the environment encourages the perfect appreciation of a good film and a good conversation.

ALTERNATIVE PRESS REVIEW

Geist/WHAT!

Whether the national economy is in a recession, a depression or "a slow recovery", the Canadian magazine industry is coping with what may be a permanent New Economic Order.

One of the current truisms is that the 'general-interest' magazine is a dodo bird. Publishers must target specific audiences, sages say.

But into the face of conventional wisdom fly two newish Canadian small-press organs, *What!* and *Geist*.

What!, which started several years back as a tabloid-format literary mag and has mutated gradually into 8.5 x 11 pandemonium, is the elder and more narrow-casting of the two. It tosses hip critical theory around with alacrity, and is fairly Toronto-centric.

Geist, on the other hand, looks suspiciously like a Canadian rip-off of *Harper's*, one of the few general-interest periodicals still thriving in the States. Unfortunately, the selection of material pales beside its American cousin.

In fact, while *Geist* originates in Vancouver, and claims correspondents across the country, its aesthetic thuds like a *Gazette* page two column. More anglo navel-gazing is not what a "National Magazine of Ideas and Culture" should supply.

There are bright spots on the *Geist* horizon — the most recent issue includes scatterings from Lee Maracle, D.M. Fraser and Stephen Osborne, and some of its personal-commentary pieces are amusing or even illuminating. More pursuit of the multicultural impulse might even fulfill *Geist's* subtitle, "Who We Are So Far".

But nobody should pay four bucks for something that reads so much like the *Pillar*. Better far to put your faith in *What!*, where the tone is less therapeutic and strays closer to adventure.

Pieces like David Demchuk's analysis of Canadian censorship in the current issue, as well as some of the poetry and reviews, need only to be balanced with more political and investigative writing for *What!* to become the only Canadian gen-

eral-interest mag you could read without shame. And that would be a better salve to the Canadian soul than all the hugs *Geist* can offer.

(*What!* is published five times a year from Box 338, Stn. J, Toronto, M4J 4YB, and subscriptions are \$12, or \$2.95 per issue at the newsstand. *Geist* comes out five times a year, too, but costs \$20 a year or \$3.95 an issue. Write to the *Geist* Foundation, #100, 1062 Homer St., Vancouver V6B 2W9.)

Goya/Torn Scrotum

As the profile of the 90s small press solidifies, a convenient dualism is at hand — just take the word 'magazine', cut it in half, and you have the two major streams in low-

budget publishing, 'mags' and 'zines'.

The mags more or less emulate the literary slicks, while the zines are punk-inspired, staple-bound photocopy rags.

In Canada, mags like *Geist* or *This Magazine* or *The Idler* are far outdistanced in quality by a small bundle of zines, of which *Torn Scrotum* and *Goya* are fine examples.

Torn Scrotum, a Montréal-based project with some kind of connection to the Concordia cable radio station CRSG, bills itself "The Fine Line Between Pleasure and Pain". While its music-scene roots are evident, it gives most of its space to political hysteria, like most of my favourite zines.

Torn Scrotum concentrates on forbidden anti-lifestyles like psychedelic science, anti-Christianity activity (from *Maximum Rock'n'Roll* columnist Mykel Board), flagburning, erotic self-strangling and other zines. The made-in-Canada label is a bit obscured by Amerikkkan issues, but there are some clippings and rants that taste a little more like rue Ste-Catherine than 52nd St.

Goya, on the other hand, is a more-typical roughshod collage of opinion, band interviews and reviews. It comes from a bunch of Ontario guys who obviously like hardcore music enough to try to adopt its progressive-libertarian perspective.

The last issue I saw included material on Malhavoc, Bad Religion, Nomeansno and One Blood, along with thoughts on God, Cultural Survival, conformity, TV and toad-licking. They may not be the cutting edge, but they knew Nirvana's new album was going to be great before you did.

Both these zines suffer from mostly-male and obviously-white mastheads. But when consumed with other forms of roughage, and a grain of salt, they make a good breakfast — or at least a fast break.

(*Torn Scrotum* is available for somewhere around two bucks either at *Le Dernier Mot* on St-Laurent or from PO Box 1523, Place Bonaventure, Mtl. H5A 1H6. *Goya* Zine's price is unknown, but you can get it from "Jeff", 150 Darling St., Box 906, Brantford, Ont. N3T 6A7. Both seem open to contributions.)

—Carl Wilson



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DEPARTMENT OF PHILOSOPHY
NORTHWESTERN UNIVERSITY
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TOWARDS A FEMINIST
CRITICAL THEORY
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If you think you might be interested in participating, please call 398-7425 or 398-6127 for additional information

Thursday

The Yellow Door presents readings from Maxianne Berger and Ray Shankman. 3625 Aylmer. 20h. Info: 398-6243.

A Clockwork Orange presented tonight by the McGill Film Society. Leacock 132 at 19h30. \$1 for members, children and seniors \$3.50 general admission.

Ultimate Frisbee at 10h30 and snow games at 13h30 - Winter Carnival activities. Sign up in the Union Building.

Women's Groups of McGill: Union Basement room B-09 at 17h00. Info: Kelly at 286-1396.

"The Politics of Dependency: toward a feminist critical theory" - a lecture by Nancy Fraser, Professor of Philosophy in Leacock 232 at 19h00.

"Canada's Future" - the Honourable Herb Gray, M.P. will speak on the economy and the constitution. 19h30 in the FDA Auditorium. Free!

Bla Bla Danse The works of choreographers Sophie Desjarins, Jean-Louis Morin and Roger Sinha will be presented Thursday and Friday at Média Lézarts. 7250 St-Hubert, 3rd floor. Info: 277-1771.

The Iranian Students Association is holding a general assembly in room 435 of the Union Building. 18h00.

Friday

Ski Day at St. Saveur: tickets at Sadie's. \$16 for lift and bus, \$12 for ski rental package. Departs 7h45 and 8h05.

4-Floor Carnival Event in the Union Building. The doors open at 19h00 and tickets are \$5 at Sadie's: Bag of Hammers, Weatherman Groove Tube and Jazz Ensemble I will play.

A Native Perspective on the role of the social worker in the community will be presented at the Montréal Children's Hospital Amphitheatre by social worker Carolyn Oblin. 12h00.

The Blues Brothers will be presented in Gert's Pub by the McGill Film Society at 19h30.

Ukrainian Students Association: General Assembly and Freedom Celebration in Union room 401 at 18h00. New members welcome.

The Yellow Door presents gospel-folk music by Joseph and the original songs of John Wojowoda. Open stage to follow. 20h00 at 3625 Aylmer. Info: 398-6243. \$2 at the door.

The Native Awareness Coalition is meeting at 16h30 in Leacock 721. Info: Alan at 284-6340.

Saturday

Hillel House presents Rabbi Gedaliah Fleer and Rabbi Yakov Travis at the second annual Tu B'shvat seder. 19h30. 3460 Stanley St. \$5 for students, \$10 for non-students.

The Commitments will be presented by the McGill Film Society at 19h30 in the FDA Auditorium.

Ads may be placed through the Daily business office, Room B-17, Union Building, 9h00-14h00. Deadline is 14h00, two working days prior to publication.

McGill Students (with valid ID): \$3.50 per day, 3 or more consecutive days, \$2.50 per day. McGill Employees (with staff card) \$4.50 per day, 3 or more consecutive days, \$3.50 per day. All others: \$5.00 per day, or \$4.00 per day for 3 or more consecutive days. (Prices do not include applicable GST or PST). For more information, please visit our office in person - WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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6 - Services Offered
PREGNANCY COUNSELLING CENTRE offers free pregnancy test and confidential counselling. Call for information or appointment 935-2122. 1650 de Maisonneuve W., suite 203.

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7 - For Sale

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11 - Lost & Found

Kermit, congratulations on losing what you should have lost long ago. Here's to your triumphant holidays.

C'mon girls, someone took my 8-hole DM's from the gym locker room. If you're dissin' the sisters, you ain't fightin' the power. Gimme my boots! Return to gym.

12 - Personal

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13 - Lessons/Courses

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14 - Notices

SPRING BREAK TRIPS... Cancun, Daytona, Bahamas - at guaranteed unbeatable prices! Don't wait any longer - taking bookings immediately. Call for more information - Saqib 845-1839.

PHOTOGRAPHERS The McGill Photo Contest is coming! March 6th deadline. PRIZES! All entries displayed. See posters for category info or call 398-6786.

ALL WRITERS! An information session for the Columbia Graduate School of Journalism will be held Wed. 1:30-2:30 and Thurs. 1:00-2:30 in Union B09-10.

Start saving your glass, tin and plastic. Gardez vos items recyclables pour GRIP Québec. QPIRG will collect them during their February 3-7 Empowerment Week.

Do you hate cold weather? Are you tired of constantly having a runny nose? Well, let's talk. McGill Nightline. Call any night. 6 p.m.-3 a.m. 398-6246.

15 - Volunteers

NEURO VOLUNTEERS. All returning volunteers who have not reapplied or those put on a waiting list last semester are asked to reapply if interested on or before Thurs. Jan. 16th., Rm. 190, Social Work Dept., 3801 University St. Note: Sign-ups for available spaces are limited.

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